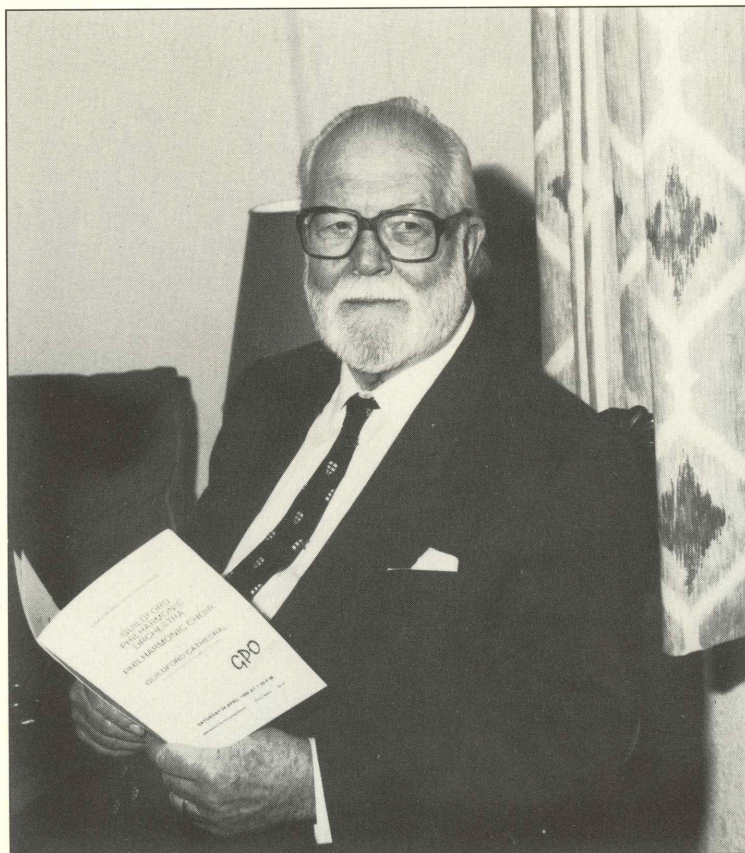


GUILDFORD CATHEDRAL

MEMORIAL
CONCERT

SIR CHARLES GROVES, C.B.E.
1915-1992

Friday, 23rd October, 1992
at 8.00 p.m.



SIR CHARLES GROVES

Sir Charles Groves accepted the position of Principal Conductor of the Guildford Philharmonic Orchestra in 1986 after a petition signed by 65 members of the Orchestra.

Sir Charles had many years of experience with a "municipal" orchestra in Bournemouth and both he and Lady Groves gave themselves unstintingly to Guildford's music scheme. Sir Charles appreciated the support of Guildford Borough Council and affirmed that there was no other town of comparable size in the country that maintained "a concert series such as ours."

Sir Charles steered the orchestra through six successful seasons, maintaining standards both of playing and repertoire, and championing the works of British composers and insisting that Guildford audiences be challenged with new works as well as entertained by the established favourites.

Sir Charles appreciated the commitment of the Guildford Philharmonic Society - the Orchestra's supporters club - and was delighted when Lady Groves accepted the position of President of the Society. He was insistent that he always conducted a concert by the Philharmonic Choir in each season, and the members of the choir are all showing their respect and affection for Sir Charles by being here this evening. The South East Music Trust, which is responsible for administrating the concerts outside Guildford Borough's scheme, received great encouragement from Sir Charles, who was very keen to see an expansion of the activities of the Guildford Philharmonic Orchestra and Choir.

Such was the esteem in which Sir Charles was held by the Orchestra that the members of the Orchestra themselves were instrumental in the promotion of this Memorial Concert. Everyone who came into contact with him experienced his great musicianship, his warm personality and his many personal kindnesses. Guildford's musical forces were privileged to have had the opportunity of working with such an accomplished musician who combined dignity, artistry and integrity.

Not only is **our** debt to him incalculable, but so is that of musicians throughout the world.

G GUILDFORD PHILHARMONIC ORCHESTRA

Associate Leaders - Hugh Bean and John Ludlow

GUILDFORD PHILHARMONIC CHOIR

Chorusmaster - Neville Creed

CHORISTERS OF GUILDFORD CATHEDRAL

Organist - Andrew Millington

FIONA FIRTH-SPILLER	<i>Soprano</i>
PAULINE BIRCHALL	<i>Mezzo-soprano</i>
ANDREW KING	<i>Tenor</i>
GRAHAM TITUS	<i>Bass</i>
JOHN LILL	<i>Piano</i>
EN SHAO	<i>Conductor</i>

P R O G R A M M E

Introduction by Caron Frank Telfer,

Pie Jesu (Requiem)

Faure

Piano Concerto No. 5 (Emperor)

Beethoven

Interval

Requiem

Mozart

A MUSICIAN'S PURPOSE

by Rebecca Ley, aged 13, Porthgwarra, Cornwall, June 1992, inspired by Sir Charles Groves

The long tearless cry of the tree
Slaughtered and taken
Far from its home
Mixes with other cries
Forming an angel's heart.

The sound glows
And is regulated
Given a rhythm
A home
A purpose.

But all the sounds remember
Their homes
And the strains, of the angel's heart
Break my soul
Into tears.

A little of the glory
Is left in each soul
Who can master it with mind and fingers?

When we die
We become the instruments
To form an angel's heart
We blow like the wind
Shine like the stars
And cry like the people.

On Earth
We must remember
What will become of us.

Everyone
Will form an angel's heart
To glow and make others surrender to its glory.

The musicians will use their skills
To teach the others,
I am you
And you are the angel's choice.

The conductor, soloists, members of the orchestra, choirmasters and all musicians and singers have given their services for tonight's concert. The proceeds from this concert will be used to establish a Sir Charles Groves Endowment Fund.

The piano was provided by Steinways.

Tonight's concert takes place in Guildford Cathedral by kind permission of the Dean and Chapter.

PIANO CONCERTO No. 5 in E Flat 'Emperor' Beethoven (1770-1827)

Allegro

Adagio un poco mosso

Rondo: Allegro

Beethoven's E flat Concerto was composed in Vienna in 1809 during the Franco-Austrian war, which resulted in a bombardment of Vienna, the economic collapse of the people, and various other pleasantries usually brought about by civilised armed conflict. The Concerto, however, was not given its first public performance until 1811 in Leipzig, and later it was heard in London at a concert of the Philharmonic Society. Since that time it has established itself as one of the most popular concertos in the repertoire.

The title 'Emperor' was not given by Beethoven. Nevertheless, in some ways it fits very well, for the music (particularly the first and third movements) possess certain symbolical qualities of majesty and power so usually and so hopefully associated with the sovereign of a great empire.

The first movement (*Allegro*) is designed on the following lines: Introduction, an orchestral tutti introducing all the thematic material, a clearer definition of the first and second subjects by the piano, completion of exposition, a colourful and varied development of the principal theme of the first subject groups, and finally the usual recapitulation with cadenza. The quiet and meditative second movement (*Adagio un poco mosso*) leads straight into the brilliant and triumphant finale, which follows the course of a rondo.

Short Interval

REQUIEM Mozart (1756-1791)

The origins of Mozart's Requiem, his last work, might be related as a mystery story under the title of The Man in Grey, but the plain facts need no colouring. In July 1791 Mozart was visited by a grey-clad stranger who bore a commission from an anonymous third party for a Requiem Mass. Mozart was to have complete artistic freedom but must on no account divulge that he had composed the work. The stranger was the agent of Count Franz von Walsegg, a Viennese nobleman who commissioned music in this secretive fashion so that he could pass it off as his own, but this was not revealed to Mozart. Although he still had *Die Zauberflöte* to complete, Mozart started work on the requiem. Then another commission arrived, this time for an opera to celebrate the coronation of Leopold II as King of Bohemia. Taking his wife Constanze and his pupil Franz Süssmayr (1766-1803) with him, Mozart went to Prague and produced *La Clemenza di Tito* in two-and-a-half weeks. On returning to Vienna he put the finishing touches to *Die Zauberflöte*, completed the Clarinet Concerto and resumed work on the Requiem. By this time he was seriously ill, and on 5 December he died, leaving the Requiem unfinished.

Mozart's pupil, the 25-year-old Süssmayr, who had been the composer's constant companion during his last months, completed the work.

In fact, Mozart completed only the Introitus in every detail. However, he also composed the vocal parts from the Kyrie to eighth bar of *Lacrimosa* and those of the Offertorium, and for all these sections he indicated the instrumentation he had in mind, together with certain motives and figurations, and in some sections a figured bass. Süssmayr completed these movements, incorporating some orchestral contributions by Eybler, and supplied three movements - *Sanctus*, *Benedictus* and *Angus Dei* - which he later claimed were all his own work. In the light of his other compositions and from internal evidence it has nevertheless been generally concluded that he must have had detailed sketches of Mozart's (now vanished) to work up into finished movements. To end the work as Mozart himself had suggested, he adapted music from the Introitus and the Kyrie fugue to the concluding words.

The Requiem is written for four soloists, four-part chorus and an orchestra consisting of two pairs of woodwind (basset horns and bassoons), two trumpets, three trombones, timpani, organ and strings. The basset horns and bassoons predominate in the Introitus, a movement of solemn beauty employing a theme used previously by both Mozart and Handel.

Brief as it is, *Dies Irae* is intensely dramatic; the music, evoked by the idea of wrath, is not unlike the wrathful music of the Queen of the Night in *Die Zauberflöte*. The Last Trump - *Tuba Mirum* - is solemnly announced by a trombone solo (Mozart's own idea), which ushers in and accompanies the bass soloist, the following text being divided between the four soloists in concertante manner. The choir re-enters in the powerful *Rex Tremendae*, which leads to the solo quartet's gentle *Recordare*. *Confutatis* is another dramatic movement, contrasting the male chorus' references to the wicked with the female voices' prayer, 'Call me among the blessed.' The *Lacrimosa* rises to a troubled climax at the eighth bar, where Mozart broke off. Süssmayr's continuation adds a further twenty bars.

Mozart treats the Offertorium (*Domine Jesu* and *Hostias*) in motet fashion, the first contrapuntally and the second homophonically, and concludes each with a chromatic fugue at the words "*Quam olim Abrahæ*." The following three movements, as already mentioned, are simply too good to have been Süssmayr's unaided work; the *Sanctus* and *Benedictus* particularly breathe the spirit of Mozart in their vocal writing. Music from the opening of the work, now matched to slightly different words, brings the Mass to its conclusion.

The Requiem was the last choral work that Sir Charles Groves conducted in Guildford and formed part of the commemorative concert for the bicentenary of Mozart's death.

EN SHAO

En Shao is Principal Conductor and Artistic Advisor Elect of the Ulster Orchestra, a post which he will assume in August 1993.

He came to England in 1988, having been awarded the Lord Rhodes Fellowship at the Royal Northern College of Music. In September 1988 he was awarded the first Eduard Van Beinum Foundation Scholarship, and then in 1989 En Shao was declared the winner of the Hungarian Television International Conductor's Competition. As a result, he was offered a series of engagements with the Hungarian Radio Orchestra, and in January 1990 the BBC Philharmonic Orchestra created the new post of Associate Conductor for him. He conducts the orchestra regularly each year both in the UK and on tour.

In the UK he works regularly with the Bournemouth Symphony, BBC Scottish, Northern Sinfonia, Royal Liverpool Philharmonic, and the BBC Welsh Orchestras. In August 1992 he made his London debut with the London Symphony Orchestra and in the 1993/4 season he will conduct the Royal Philharmonic Orchestra.

He enjoys success in Europe with orchestras including the Oslo Philharmonic, Berlin Symphony and the Czech Philharmonic Orchestras.

In 1991 En Shao made highly successful debuts with the ABC orchestras in Australia and the Hong Kong Philharmonic, with immediate re-invitations to both. He also made his American/Canadian debuts in November 1990 with the Toronto and Colorado Symphony Orchestras, and in March 1992 he conducted in Vancouver and Calgary. Once again, these performances resulted in re-invitations.

Born in 1954 in Tianjin, in the People's Republic of China, En Shao and his family suffered severely from the excesses of the cultural Revolution. Their home was ransacked by soldiers and the family was forced to leave Tianjin and ordered to live in the country. With access to a piano in a country school, he was gradually able to develop his musical studies, and in 1977, after the end of the Cultural Revolution, he entered Peking Centre Music Conservatory.

In the winter of 1985 he took up an appointment as the first conductor of the newly-formed Chinese Youth Orchestra, and took that orchestra on tour of Europe, culminating in a concert in Manchester in 1987. Following this concert he was personally approached by Lord Rhodes of Saddleworth with the suggestion that he should study in the West, and that Lord Rhodes might well be prepared to help personally if he wished to come to the Royal Northern College of Music in Manchester. After returning home En Shao wrote to Lord Rhodes and as a result of this he came to the Royal Northern College of Music as the first Lord Rhodes Fellow in January 1988.

It was at this stage that Sir Charles Groves became aware of En Shao and was supportive in the development of his early career.

JOHN LILL

John Lill gave his first piano recital at the age of nine, and at eighteen he performed Rachmanninov's Third Piano Concerto under Sir Adrian Boult, and made his much-acclaimed London debut playing Beethoven's Emperor Piano Concerto at the Royal Festival Hall. His success was reflected in major prizes and awards, and in 1970 he won the most coveted of these, the Moscow International Tchaikovsky Competition, which led to engagements with major orchestras throughout the world, working with conductors such as Barbirolli, Jochum, Ozawa, Svetlanov and Rozhdestvensky.

International demand has brought John Lill to over forty countries, both as a recitalist, and as a soloist with the majority of the world's leading orchestras. He has performed in the United States, the Soviet Union, the Far East and Australasia, and plays regularly in all the European capitals including Vienna, Berlin, Amsterdam, Paris, Prague, Stockholm and Rome. He is a frequent visitor to the States, where he has appeared at the Hollywood Bowl, and worked with orchestras such as the Baltimore Symphony, the Philadelphia and Cleveland Orchestras, the San Diego Symphony Orchestra under David Atherton, the Dallas Symphony under Eduardo Mata, and the Boston Symphony under Temirkanov at Tanglewood. In summer 1989, he adjudicated the Van Cliburn International Piano Competition, and returned to the States in May 1990 to perform with the New York Philharmonic Orchestra.

John Lill has an extensive repertoire including more than sixty concertos, and is recognised in particular as a leading interpreter of Beethoven. In 1982 he became the first British pianist to perform the complete Beethoven Sonata cycle at the Queen Elizabeth Hall, and was also the first to perform the cycle at the Barbican Centre in autumn 1986. The complete sonata cycle has been broadcast by the BBC, and the complete concertos of Beethoven have been televised with the BBC Welsh Symphony Orchestra and broadcast with the London Symphony Orchestra and James Loughran.

In 1978 John Lill was awarded the OBE for his services to music. John is a frequent visitor to Guildford and is a patron of the South East Music Trust. John Lill performed Beethoven's 'Emperor' Piano Concerto February this year with the Guildford Philharmonic Orchestra, which was the last concert Sir Charles conducted in Guildford.

FIONA FIRTH-SPILLER (Soprano)

Fiona Firth-Spiller was born in Berkshire and studied at Trinity College of Music and at Guiseppe Verdi Conservatorio, Milan. She has worked extensively as a principal for Travelling Opera, with whom she made her Sadler's Wells and South Bank debuts, and also works with Devon Opera, London Touring Opera and British Youth Opera. Last year she sang Micaela in a touring production of Carmen, followed by a third annual appearance in the Bayreuth Wagner Festival. Oratorio and concert engagements take her all over England and have included British premieres of the Menotti and Mayr Masses at the Barbican Church and St. John's, Smith Square.

PAULINE CAYZER (Mezzo-soprano)

Pauline Cayzer was born in Wigan, Lancs, and studied at the Royal Northern College of Music. She began her career working with English National Opera, and was a soloist with New Sadlers Wells Opera in La Belle Helene and The Gondoliers. She was also a Principal with New D'Oyly Carte Opera and appears on their most recent recordings as Kate in the Pirates of Penzance. She sang in the 1991 production of Carmen at the Royal Opera House and took the title role on a provincial tour and in several regional productions. She is at this time on contract with La Scala, Milan.

ANDREW KING (Tenor)

Andrew King enjoys a busy international career performing music from the twelfth century to the present day. Acknowledged as a leading interpreter of "Early Music", he is particularly associated with specialist ensembles such as the Consort of Musicke, New London Consort and Taverner consort. He is noted for his performances as Evangelist in the Bach Passions which he has performed in Finland, France, Germany and Holland, as well as Christ Church Cathedral, Oxford, King's College, Cambridge, the Barbican, and also the St. John Passion with the Guildford Philharmonic.

He has made numerous recordings for Decca, EMI, Harmonia Mundi, Hyperion and Virgin Classics. Most recent recordings include the Libre Vermell (New London Consort - Decca) and several works by Monteverdi:

Madrigal Books 6 and 8 (Consort of Musicke - Virgin), his 1610 Vespers (New London Consort-Decca) and the part of Apollo in 'Orfeo' due for release (NLC/Decca).

Other engagements in October have included a joint recital of 18th Century song with Emma Kirkby in Bath, concerts in the Queen Elizabeth Hall, Belgium and Birmingham. He will return to Birmingham for the second performance of Mark Anthony Turnage's "Leaving" with the CBSO (which he premiered to critical acclaim in May) before flying to Italy to record for Dutch television.

Andrew King is particularly pleased to return to Guildford, where he sang as a Lay Clerk in the Cathedral Choir, and to sing at this special memorial; Sir Charles Groves was most encouraging after a televised Prom given by the Consort of Musicke a few years ago.

GRAHAM TITUS (Baritone)

Born in Newark, Graham Titus began his musical career as organ scholar of Clare College, Cambridge, where he read music. However, on leaving Cambridge, he scored immediate success as a singer and furthered his vocal studies with Joseph Hislop and Elizabeth Flemming.

After joining Glyndebourne Festival Chorus, he made his London concert debut in the Purcell Room as the winner of the Young Musicians Platform and, in the same year, was a finalist in the Leeds National Musicians Platform, which led to a television appearance (Schubert Lieder) and

a radio broadcast (Schumann's "Dichterliebe"). In the following year, he was a prize winner in 's-Hertogenbosch International Singing Competition, subsequently appearing on Dutch radio and television, and is a regular broadcaster for Radio 3.

In the world of opera, he has performed roles for English National Opera, Opera North, London Opera Factory (including the televised performance of Birtwistle's "Punch and Judy"), the Handel Opera Society and the New Opera Company.

Intruitus and Kyrie

Chorus and Soprano

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.

Dies Irae

Chorus

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando Judex est venturus
Cuncta stricte discussurus.

Tuba Mirum

Bass

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum

Tenor

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continuetur,
Unde mundus judicetur.

Alto

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Soprano

Quid sum, miser, tunc dicturus,
Quem patronum rogaturus
Cum vix justus sit securus?

Rex Tremendae

Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare

Quartet

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus,
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti
Et latronem exaudisti
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis

Chorus

Confutati maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa

Chorus

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

Offertorium

Chorus and Quartet

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu;
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam;
quam olim Abrahae promisisti
et semini ejus.

Chorus

Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe
pro animabus illis quarum hodie
memoriam facimus; fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.

Sanctus

Chorus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tue.
Osanna in excelsis.

Benedictus

Quartet

Benedictus qui venit in nomine Domine.

Chorus

Osanna in excelsis.

Agnus Dei

Chorus

Agnus Dei, qui tollis peccata
mundi, dona eis requiem sempiternam.

Communio

Soprano and Chorus

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum,
quia pius es.

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In the world of opera, he has performed roles for English National Opera, Opera North, London Opera Factory (including the televised performance of Birtwistle's "Punch and Judy"), the Handel Opera Society and the New Opera Company.

Intruitus and Kyrie

Chorus and Soprano

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.

Dies Irae

Chorus

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando Judex est venturus
Cuncta stricte discussurus.

Tuba Mirum

Bass

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum

Tenor

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continuetur,
Unde mundus judicetur.

Alto

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Soprano

Quid sum, miser, tunc dicturus,
Quem patronum rogaturus
Cum vix justus sit securus?

Rex Tremendae

Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare

Quartet

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus,
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti
Et latronem exaudisti
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis

Chorus

Confutati maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa

Chorus

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

Offertorium

Chorus and Quartet

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu;
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam;
quam olim Abrahae promisisti
et semini ejus.

Chorus

Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe
pro animabus illis quarum hodie
memoriam facimus; fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.

Sanctus

Chorus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tue.
Osanna in excelsis.

Benedictus

Quartet

Benedictus qui venit in nomine Domine.

Chorus

Osanna in excelsis.

Agnus Dei

Chorus

Agnus Dei, qui tollis peccata
mundi, dona eis requiem sempiternam.

Communio

Soprano and Chorus

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum,
quia pius es.
